

MUSIC - UNIVERSITY OF TORONTO

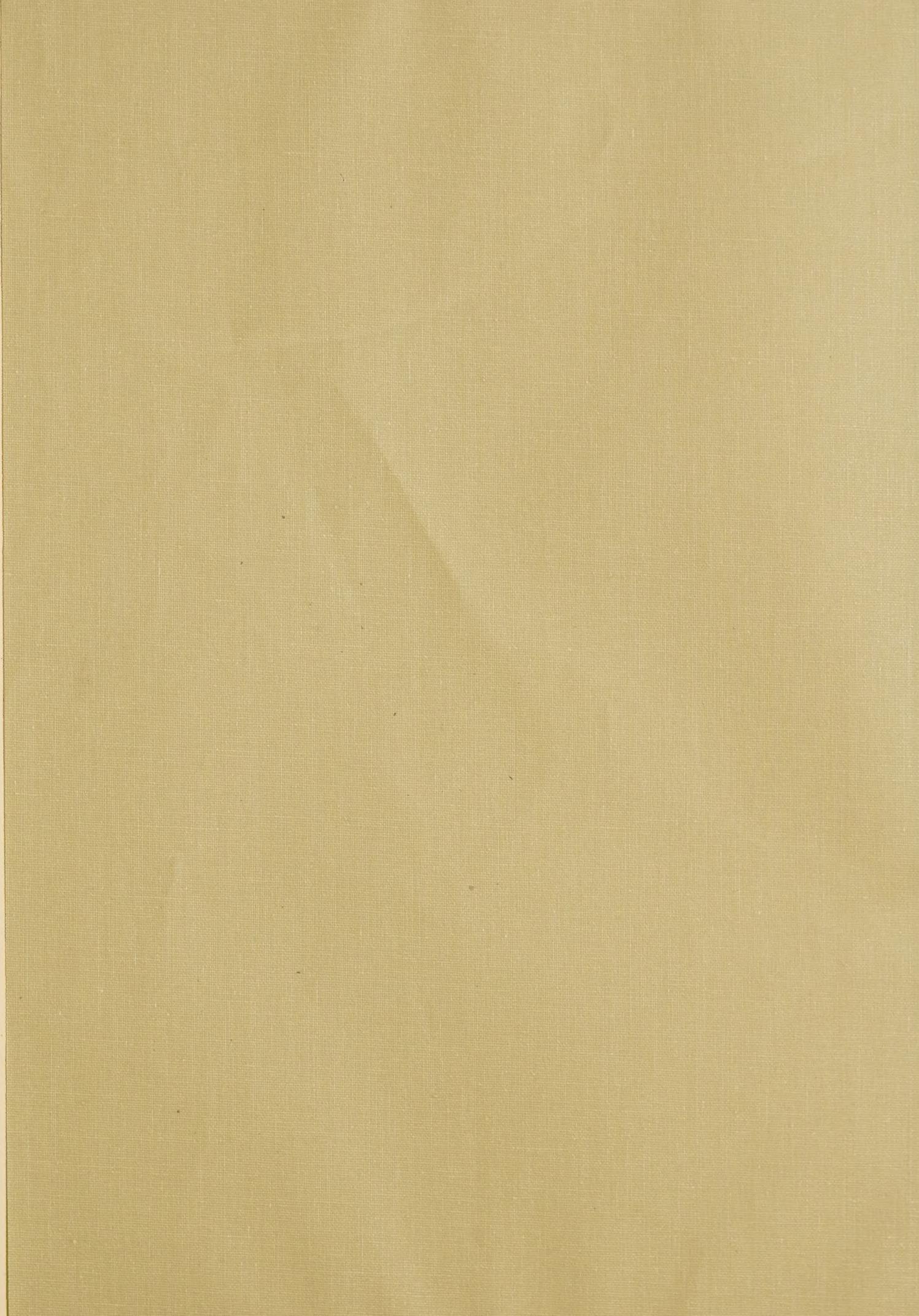

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M
1621
.S5
op.57

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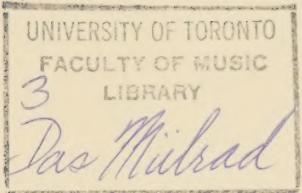
CIRCULATES ONLY WITH
ALL DECORATIVE PARTS

WHEN THIS BOOK WAS CHARGED OUT THE FOLLOWING PARTS WERE IN THE POCKET:							
Op. 57 in 8 sections							



**CIRCULATES ONLY WITH
ALL PEGEOMING PARTS**

WHEN THIS BOOK WAS CHARGED OUT THE FOLLOWING PARTS WERE IN THE POCKET:							
Op. 57 in 8 sections							





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Das Mühlrad

(Th. Rehbaum)

M
1621
S5
op. 57

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UNIVERSITY OF TORONTO

3

The millwheel
(Herbert Harper)Qvarnhjulet
(Ernst Josephson)

Jean Sibelius, Op. 57 Nr. 3

Con moto.

Canto

Piano

8va bassa ad libitum

piano dolce

segue

Schwungs ein Mühl - rad dort
tar the mill - rad wheel
tjä - ra qvarn hju -

sich dreht
- - - let goes
- - - gar

8pts

Musical 12

in _____ des Ba - - ches sil - - - ber - - nem
Swall - - - ows dart a - - - bove the
 duf - - - vor - - na le - - - ka i

Schau - - me.
foam.
skum - - met.

The musical score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It contains three measures of rests followed by a fermata. The bottom staff is in bass clef, B-flat key signature, and common time. It contains six measures of eighth-note patterns. The third measure of the bass staff has a fermata. The sixth measure of the bass staff is followed by the instruction "poco diminuendo".

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of eighth-note patterns.

poco f

Längst das al - - - te Mühl-rad ra - stend
Neath the old wheel no wa - ter
Gam - la hju - - - let, som stil - la

Tranquillo

poco f

dim.

mf

Ped. * Ped. * Ped. *

steht,
 flows,
 står,
 un - term Lin - den - bau - me.
 No stream it — once had known.
 har fatt lem - na — rum - met.

p

diminuendo

Ü - - ber - - wu - chert von Blüt' und
 O - - ver — grown with the wild rose,
 Öf - - ver — vu - xet med vild - ros,

mf

Blatt, morsch nun und wurm - - zer - - fres - sen,
 Worn, bat - tered by wind — and rain;
 nött, ur - blekt af vind och af vä - der,

forte

den - ket es: „Nun
Think - est it: „Now
tän - ker det: „Nu

alt
I
är

f

und - matt,
re - pose,
jag - trött

lieg' ich hier, ver -
Turn me not a -
glad - de ed - ra

ges - sen!"
gain -
fä - der.

p

diminuendo



Die Muschel
(Th. Rehbaum)

55
op. 57

3

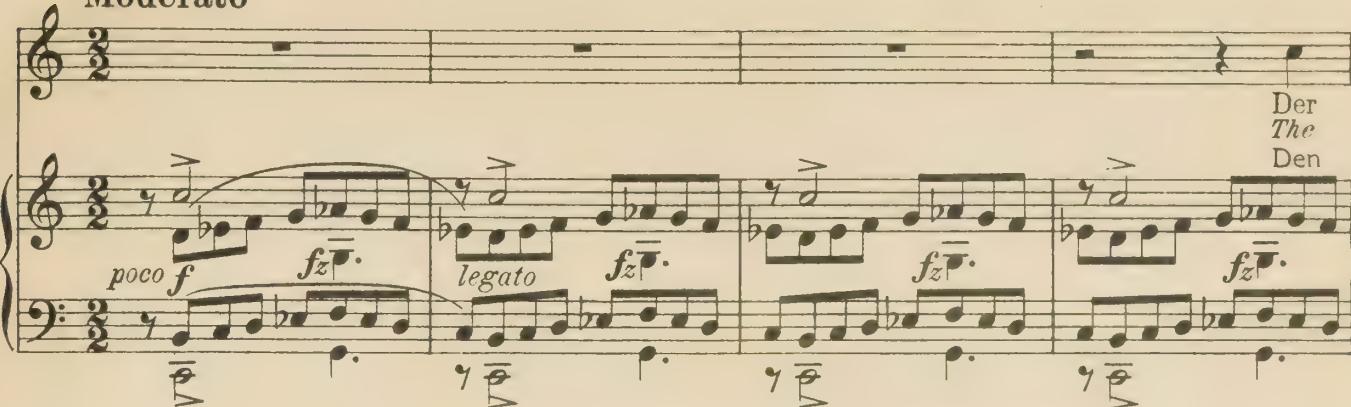
The Snail
(Herbert Harper)

Elfven och snigeln
(Ernst Josephson)

Jean Sibelius, Op. 57 Nr. 1

Moderato

Canto



Der
The
Den

Piano

wil-de Strom, durch Wald und Feld nimmt brau-send er sei-nen Lauf;
riv-er wide through the for-est's deeps, Its shim-mer-ing gird-le draws;
bre-da elf ge-nom sko-gens barm sitt blå-nan-de bäl-te drar.

was sich ihm al-les ent-ge-gen stellt, kein Hin-der-nis hält ihn auf.
All things know of the doom it keeps, For break-ers of riv-ers' laws.
Alt mås-te föl-ja med makt och larm, som trot-sat dess böл-ja har.

Die rauschenden Flu-ten, sie rei-ßen mit, was
And all things must come to the Cong-uer-or's foot, where
Alt has-tar till vred-ga-de se-gra-rens fot, till

senza

nur auf ih - rem Weg
 foam - ing wat - ers gleam,
 sko - gens bru-san-de elf,

hin-dert und hemmt ih - ren
 Stock, stone, and tree and
 Stock, sten, och träd, och

ha - - sti-gen Schritt, die
 creep - - ing root, Their
 kry - - pan-de rot, att

mezza

Stei - ne, die Tan - nenden Steg.
 shad - ows give to the stream.
 smi-ckra och spe - gla sig sjelf.

Nur
Men

ei - - ne Mu - schel auf
 snail made his home on a
 sni - geln på mos - si - ga

moo - si-gem Stein
 moss - grown stone,
 ste - nen en gång

blieb haf - ten an die - - sem
 Where fierce - ly the wat - - ers
 fätt fä - ste bland böл - jor - nas

mp

Ort,
 glide.
 brus.

dem Mäch - ti - gen
 The riv - - er
 Den mäk - ti - ge

trot - zend
 cov - er - ed
 rys - ter, och

ganz al - lein,
 him with foam,
 gör för - fång,

es schwimmt die Flut sie nicht
 And sought his house to
 och spot - tar jemt på hans

5

5

5

fort.
hide.
hus.

Ob auch der Strom sie wild um - tob't, sie bleibt an dem hei-mi-schen
The snail he clung and held full well, In flow in ebb and
 Men snigeln hål-ler sig sta - digt fast, den - sam-me i ebb och i

Platz,
flood,
 förl

ge - treu - lich und in Ge - fah - ren er - probt be - hü - tend den köst - lichsten
His ug - ly body and mott - led shell Ful - filled a pur - pose
 för - ak - tad att yt - tre fäg - ring den brast, men der - för ej min - dre

Schatz.
good.
 god.

Ein
Now
 Så

bar-füß'-ger Kna - be kam da-her, zu su - chen Muscheln am Strand; so
com - eth a bare - foot and hap - py lad, To ga - ther shells on the shore; He
 kom där en bar - fo - tad gos - se glad att plo - cka mus-slor vid strand.
Han

senza

kam es denn, daß glück-lich er dort je - ne Mu - schel fand.
takes them slow - ly good and bad, And adds our snail to his store.
bröt dem sak-ta ur vå - gens bad, vår sni - gels hus de-ri - bland.

Als er sie öff-ne - te
But when he broke a -
Men när han öpp-na - de

ten.

was ent-deckt sein Blick in der Mu - schel Schoß? Es lag ei-ne Per - le da - rin ver-steckt,mild
way the shell, He saw a ra - diant gleam; In wound-ed bod - y hid - den well, He
det han såg en ren, en strå-lan-de glans. I muss-lans sar - ga-de skö - -te låg den

poco f

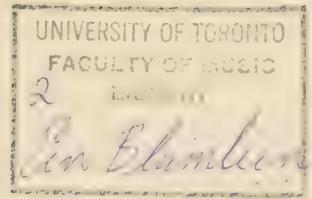
glän - zend, rein und groß! Als a - ber spä - ter ein eis' - ger Wind den
found the pearl of his dream. Soon passed the Au - tumn and wint - er's might, In
skön - sta per - la som fans. Snart blef så elf - ven till is för - satt. Ty

poco f dolce

Re. Re. Re. Re. *

f

Strom in Fesseln dann schlug, das al - ler - schön - ste Kö - nigs-kind die Per - le am Bu - sen trug.
ice the riv - er hath drest; The pearl a - dorns by day and night, A beau - ti - ful Queen's fair breast.
vin - ter följ de på höst; men per - lan smy - cka - de dag och natt den skö - naste drottning's bröst.



ir höhere Stimme.
Original in Emoll)

Ein Blümlein stand am Wege

(Th. Rehbaum)

The wild Flower
(Herbert Harper)

En blomma stod vid vägen
(Ernst Josephson)

Jean Sibelius, Op. 57 Nr. 2

Andantino.

Canto.

Ein Blüm-lein stand am
A wild flower by the
En blom-ma stod vid
We - ge in
way - side was
vä - gen af
zar - tem blau - en
gath - ered by a
som - marns fjä - ril

Piano.

Kleid,
maid,
kysst
dem
A
som
hatt' ein bun - ter
but - ter - fly up -
tro - get blef, nä
- on it
fli - ckan
Fal - ter
sein
with
bröt
gan - zes Herz ge -
fold - ed pin - ions
hen - ne af så
weiht.
stayed.
Wie
For
Ty

ist die Lie - be doch so vol - ler Lei - de!
all my friends are yours.
ala mi - na vän - ner ä - ro ed - ra;
Ein
The
Och

Mägd - lein ging vor - ü - ber, das sich das Blüm - lein pflückt,
maid - en put her capt - ive in a cage with her dove,
fli - ckan sat - te fjä - riln hos fo - geln i en bur,
und
And
och

mit - der duft' - gen Zier - - de die jun - ge Brust sich schmückt. Wie
ve - - ry soon the bird - and the but - ter - fly made love. For
ge - - nast gjor - de fo - - geln för fja - - riln sin kur. Ty

ist die Lie - be doch so vol - ler Lei - - de!
all my friends are yours.
al - la mi - a vän - ner ä - ro ed - - ra.

poco a poco cresc.

più p

*Das
White
Hvit*

pp subito

Blüm - lein,dem das Plätz - chen be - hag - te all - zu - sehr, es
robes hath now the but - ter - fly and small white shoes hath he,
kläd - ning fick så fja - - riln, och så små hvi - ta skor, och

frag - te nach dem Fal - ter, dem ar - men, nun nicht mehr. Wie
 meet it was in white robes that he should mar - ried be. For
 han blef gift med fo - geln. Visst var den ä - ran stor. Ty

ist die Lie - be doch so vol - ler Lei - de! Das un - ge-treue
 all my friends are yours. But mid their joy the
 al - la mi - na vän - ner ä - ro ed - ra. Men skild stod ar - ma
a tempo

poco cresc. *ritard.* *mf*

Blüm - lein war welk schon am nächsten Tag, doch auch der ar - me Fal - ter dem
 flower a wear - y time did pass, And drooped for grief and lone - li - ness and
 blom - man från bröl - lop och ka - las, och dog af sorg, och viss - na - de al -

p *un pochett. cresc.*

bit - tern Schmerzer - lag. Wie Lento *mf* Lei - de!
 with - ered in her glass, For ist die Lie - be doch so vol - ler oth - ers.
 le - na i sitt glas, sen all her friends be - longed to an - dras.
ten.



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4

Mai

Für höhere Stimme
(Originaltonart)

Mai
(Th. Rehbaum)

May
(Herbert Harper) | Maj
(Ernst Josephson)

Jean Sibelius, Op. 57 Nr. 4

Commodo

Piano

Canto

dolce

Hell strahlt die Sonne, die Wolken, sie
Springtime and sunshine and clouds that are
Luf-ten är so - lig och sky - ar - na

schim - mern, klar-blau-e Wel - len, sie glit - zern und flim - mern,
fly - ing, Clear blue the wat - ers are sparkling and sigh - ing.
tin - dra, klar-blä - a böл - jor - na lo - cka och glin - dra;

eif - rig schon bau - en die Vög - lein ihr Nest,
In the close hed - ges a bird builds its nest;
 fog - lar - na vir - ka i hä - cken sitt bo;
 und al - le
Tem - pest and
ra - san - de

Stür - me, sie schla - fen nun fest.
storm are a - sleep and at rest.
 stor - mar - na lagt sig till ro;

dolce

Blu - men schon sprießen im Feld und im Gar - - ten,
Flowers are all bud - ding in mea-dow and gar - - den;
 Blom - mor och plan - tor pa mu - rar - na pra - - la,
 mil - der nun
Spring makes those gif - mil - da

wer - den die Her - zen, die har - - ten; flei - Big im Wal - de der Kuckuck schon
Kind - er whom win - ter doth har - - den. Clear as a bell the first cuckoo doth
 blif - va de kar - ga och sna - - la, klart som en klo - cka slär gökens ku -

p.

singt,
call;
ku;

der ja die Botschaft vom Frühling uns bringt.
Win - ter coats now from the sheep's backs do fall.
fa - ret lagt af sig sin ul - li - ga skrud;

dim.

pp

Froh, nun die dumpfi-gen Stäl-le zu
Cows in the meadows re - joicing are
Kor-na åt fäl - tet för - nö - ja sitt

mei - den, zie - hen die Her - den hin - aus auf die Wei - den;
feed - ing, Slow in the stab - le the hours were in speed - ing;
ö - - ga, tim - mar - ne löt - te i bå - set så trö - - ga;

drau - ßen auch wie - der im Son - nen-glanz sin-gen die Mäd - chen beim
Folk in the sun-shine can gos-sip at ease, But in the win-ter they spi - seln hon
 Qvinn-fol - ket sqallrar i so - len mer gladt, än när vid

fröh - li - chen Tanz. Nicht _____ mehr von
 shiv - er and freeze. Round _____ the great
 hutt - ran - de satt. U - - - - - te på

cresc.
 con pedale

brau - sen - den Stür - men ge - tra - - - gen, sieht _____ um die
rock where the storm waves were leap - - - ing, See, _____ how the
 klip - pan sig storm - fo - geln läg - - - rar. Se, hvil - ka

pp

Schif - fe die Mö - wen man ja - gen; nicht mehr er - tö - net ihr hei - serer Schrei,
mas - ses of sea - gulls are sweep - ing! Circling no more round the storm shaken mast.
 ska - ror af må - sar och häg - rar! Kretsa ej mer rundt om krängande mast.

rfz

p dolce

2

da nun die Drossel be - grü-Bet den Mai.
Birds in my gar-den are sing-ing at last.
Gladt i min trädgård mig fäg - nar en trast;

pp

2 *pp*

con pedale

Auch in mein Herz, in das kranke ver - zag - te,
And to my bos - om, that wear-y with sor - row,
och till mitt sin - ne, där skuggor - na bod - de,
das auf ein
Could not be -
som i - cke

meno p

Glück nicht zu hof-fen mehr wag - te, zieht mit den Blü-ten,dem Son - nen - schein
lieve in a brighter to - mor - row, Cometh the sunshine re - viv-ing my heart:
län - gre på sol-lju - set trod - de, tränger en glimt så för - yn - grande varm:

cresc. *pesante*

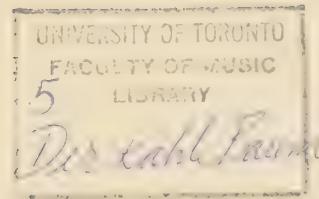
f

forte

Früh - - ling, der herrli - che wie - - - der ein!
Spring - - who hast found me, how wel - - - come thou art!
Vå - - ren har funnit en väg - - till min barm.

dim. *p*

f *dim.* *p*



Für höhere Stimme.
(Original in d moll)

Der kahle Baum
(Ih. Rehbaum)

55
op. 57

The Tree
(Herbert Harper)

Jag är ett träd
(Ernst Josephson)

Jean Sibelius, Op. 57 Nr. 5

Grave e pesante

Musical score for 'The Tree' section, featuring two staves. The top staff is for the piano, and the bottom staff is for the voice. The piano part consists of eighth-note chords. The vocal line begins with a sustained note followed by eighth-note chords. Measure numbers 1 and 2 are indicated below the piano staff.

Musical score for 'Jag är ett träd' section, featuring two staves. The top staff is for the piano, and the bottom staff is for the voice. The piano part consists of eighth-note chords. The vocal line begins with a sustained note followed by eighth-note chords. Measure numbers 3 and 4 are indicated below the piano staff. The lyrics are written in both German and Swedish.

Ich stand im Walde,
I was a tree
Jag är ett träd

-de, dicht belaubt,
of promise fair.
som lof - vat godt och

Continuation of the musical score for 'Jag är ett träd' section, featuring two staves. The top staff is for the piano, and the bottom staff is for the voice. The piano part consists of eighth-note chords. The vocal line begins with a sustained note followed by eighth-note chords. Measure numbers 5 and 6 are indicated below the piano staff. The lyrics are written in both German and Swedish.

fri - - - scher, jun - - ger
grow - - - ing to my
sä - - - kert hål - - lif

Baum; - - - der wil - de Sturm hat
prime, - - - But storms have plund - ered
vid, - - - om storm ej plun - drat

mir ge - rauht den Schmuck, ge - won - -nen kaum,
 all my leaves a - -midst my sum - -mer time.
 mig på blad midt i , min som - -mars tid.

Nun streck' ich trau - -rig
 I stretch my nak - -ed
 När strä - cker nak - na

in die Luft die Zwei - ge, nackt und kahl, wo
 branch - es up des - pair - ing to the skies For
 gre - nar jag för tvif - lad opp mot skyn, fast

rings voll Glanz und Blü - ten - duft und grün sind Berg und Tal.
 all my peers hath - sum - mer clad in all her love - ly dyes.
 allt om - kring bär - som-marns farg och ter en här - lig syn.

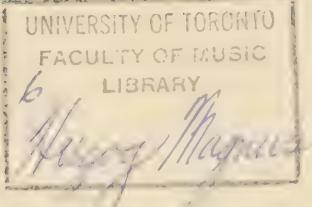
könn' ich doch ver - stek - ken mich!
 when shall I my bare-ness hide?
 nä'r skall jag, mig döl - ja få
 Wo Death nä'r find' ich com - eth far - too
 end - lich un - nas jag - att

con Pedale

Ruh'? O, Win - ter, wie _ er - sehn' ich dich! Du deckst mich trö - stand
 slow: O, how I long _ and long for thee, thou all con - ceal - ing
 dö? O, hvad jag läng - tar ef - ter dig, du kal - la hvi - ta

zu.
 snow.
 sno.

cresc.
 f



Herzog Magnus

(Th. Rehbaum)

Für höhere Stimme
(Original in D moll)Baron Magnus
(Herbert Harper)Hertig Magnus
(Ernst Josephson)

Jean Sibelius, Op. 57 Nr. 6

Andantino quasi allegretto

Canto

Piano

Her-zog
Bar-on
Her-tig

Mag-nus stand am Fen-ster.
Mag-nus at his wind-ow
Mag-nus från sitt fön-ster

Träumend sah er in die Wo-gen,
Of the waves of Vet-tern dream-ing,
drömmnan-de ser Vettens ból-já,

wie am Fu-be sei-nes Schlos-ses mond-be-
Watch-es them sur-round his cast-le, in the
man-be-lyst, och sval och klang-rik, slot-tets

glänzt da hin sie zo-gen,
moon-light pale-ly gleam-ing.
fa-sta mu-rar skol-ja.

mezza
voll von
Sor-row
Tun-ga

Kum - mer, daß den Va - ter
hath his soul en - fold-ed,
qval hans själ för - vir - rat,

riß der Tod ihm von der Sei - te,
that his fath - er's life is go - ing,
att sin go - de far han mi - stat,

und das Blut nun floß in Strö - men
And that blood in broth - ers' quarr - els,
och att blod i ström - mar flu - tit

im ver -
in red
för hans

ruch - ten Brü - der - strei - te.
riv - ers should be flow - ing.
brö - ders skull, som tvi - stat.

cantabile

Herzog Mag - nus sieht vom
 Baron Mag - nus from his
 Hertig Mag - nus frän sitt

Fen - ster durch die Flut sich wie - - gend schwin - gen
 wind - - ow, where the moon - light pale - - ly gleam - - eth,
 fön - - ster, ser i vatt - nets lju - - sa da - - ger

dolce
 ei - ne wun - der - schö - ne Ni - xe, und er hört sie lieb-lich sin - gen:
 Sees a mer - maid gent - ly rock - ing, beau-ti - ful and free she seem - eth.
 li - ten sjö - nymph liuf - lig vag - ga, sjungan-de och fri och fa - - ger:

dolcissimo
 „Her-zog Magnus“ laß' dir ra - - ten,
 „Bar-on Magnus“ thrice she call - eth,
 „Her-tig Magnus“ så hon sjun - ger,

„komm' zu mir vom Schloß her-nie - der,
 "Come to me thy cast-le leav - ing;
 „kom till mig från slot-tet hö - ga,
 ba - de
 I will
 att ditt

in den kla - ren Flu - - ten dei - ne ju - - gend - li - chen
 ban - - ish all thy sor - - - row where my cool - - ing waves are
 äd - - la sju - - ka hjär - - ta i den sva - - - la böл - - jan

sonore

Glie - - der!
 heav - - ing.
 lö - - - ga,

Dei - - ne Au - - gen will ich
 Let me kiss thee on thy
 låt mig kys - - sa få din

küs - sen, hol - - der Fürst, mich an dich schmie - gen, will
 fore - head, Come my Prince O come to me,
 tin - ning, skö - - na prins låt dig be ve - - ka,

sonore

S. 9498 (6) A

p

in mei - nen wei - -ßen Ar - - men sin - gend dich __ zur Ru - - - he
I will hold thee to my bos - - om, on__ gold - en harp wilt play -
 ka - sta - dig i - mi - na ar - - mar, på __ gull - har - pan skall - jag -

con Pedale

wie - - gen.“
*to thee”
 le - - ka!”*

Her-zog Mag - nus, wie _ er lau - schet, wie er schaut und wie _ er
Bar-on Mag - nus from his wind - ow, list ened to the mermaid
 Her-tig Mag - nus från - sitt fön - ster, tju - - sad u - tafnymfens

hö - ret,
call - ing,
 fä - ring

schwingt hin-aus_ sich aus dem Fen - ster, von _ der Ni - xe
Saw her beau - ty, came to - wards her, through the gleaming
 sprang i vatt - net, lät sig fö - ras af - sin un - der -

Led. *Led.* *Led.*

p dolce

Sang - be - tö - - ret,
wat - - ers fall - - ing.
skö - - na häg - - ring.

wei - let,
There un -
Bars om -

p cantabile

sanft von ihr um-fan - gen,
till the morr - ow's dawn - ing
kring tills mor - gon gryd - de

lan - ge dort im Ni - - xen -
Safe he wand - ered in her
af den vä - - na va - - ttn -

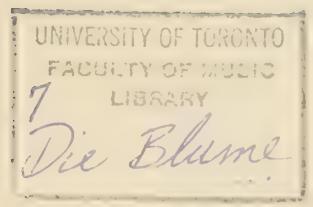
lan - de;
keep - ing,
an - den,

un - ter Blu - men, fried - lich schlummernd,
and was found by those who sought him,
och blef fun - nen bland vi - o - ler,

più p

fand man morgens ihn am Strand.
gent - ly on some vio - lets sleeping.
o - skadd, slumran-de på stranden. *poco rall.*

p dim.



Die Blume der Freundschaft

(Th. Rehbaum)

Für höhere Stimme.
(Originaltonart)

Friendship...

(Herbert Harper)

Vänskapens blomma

(Ernst Josephson)

dolce

Jean Sibelius, Op.57. Nr. 7

Canto

Andantino

O hol - de Freundschaft, zar - - - te
 O Friend-ship tru - est lov - er, when
 Ack, vän - skap, ljuf - va blom - ma, när

Piano

mf
con Pedale

Blü - te oh - ne Feh - le, der Er - de höch-stes Gut,
 ev - il things be - tide me, Lie close with - in my breast.
 al - la mig för - föl - ja, Kom smyg dig till mitt bröst!

Du füll - lest im - mer, im - - - - - mer wie - der mei - ne
 Thee will I sure - ly cov - er, with thou-sand kiss - es
 Jag skall dig tro - get göm - ma, med tu - sen kys - sar

See - le mit neu - em Le - bens - mut! O Freundschaft, zar - te
 hide thee, who com - fort givst, and rest. O Friend-ship tru - est
 höl - ja, du lyc - ka - ger, och tröst. Ack, vän-skap, ljuf - va

Blü - te! muß ich, ver - ge - hend, lei - den den bit - tern To - des - schmerz,
 lov - er, when my last day is dy - ing, And Death's cold breath I feel;
 blom-ma, närm - mi - na da - gar slu - ta och dö - dens köld mig nära -

dann flö - Best lin - dernd,
 Me shalt thou sure - ly
 då skal du sä - kert

trö - - - stend du bei mei - nem Schei - den noch Bal - sam in mein
 cov - er, And thy sweet balm sup - ply - ing, My wound - ed spir - it
 kom - ma och af din bal - sam gju - ta i mi - na hjer - te -

più dolce

p

Herz! O Freundschaft, zar - te Blü - te! — muß ich, ver - ge - hend,
 heal. O Friend-ship tru - est lov - er, when my last day is
 sär. Ack vän - skap ljuf - va blom - ma, när mi - na da - gar

pp

b8 *8* *8* *8*

lei - den den bit - tern To - des - schmerz,
 dy - ing, And Death's cold breath I feel;
 slu - ta och dö - dens köld mig nära,

mf

b8 *b8* *8* *8*

dann flö - Best lin - dernd, trö - - - stand
 Me shalt thou sure - ly cov - - er, And
 då skall du sä - kert kom - ma och

Ped. *Ped.* *Ped.* *Ped.* *con Pedale*

du - bei mei - nem Schei - den noch Bal - sam in mein Herz!
 thy - sweet balm sup - ply - ing, My wound - ed Spir - it heal.
 af din bal - sam gju - ta i mi - na hjer - te - sår!

p

S.9498(7) A



Der Neck

(Th. Rehbaum)

The Elfking

(Herbert Harper)

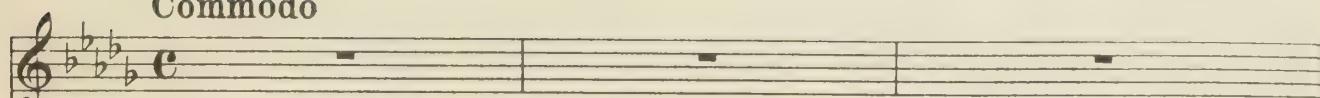
Necken

(Ernst Josephson)

Jean Sibelius, Op. 57. Nr. 8

Commodo

Canto



Piano



mf

Schwarze
Shad-ows
Djup stod

Fich-ten
fall-ing
färgen

und
on
på



moos'ges Fels - ge - stein,
fir tree and on stone,
fu-ra och på sten,

wer-fen die dun - ke-len Schatten tief hin -
Fir-trees and stones — and shadows dark and
fu-ror och ste - nar, de kasta skug - gor



ein,
lone,
hän,

in die
Em - - -
i

schäu - men - de sil - ber - ne
- broid - ered with sil - ver and
skum - man - de sil fver och

f

Ped.

Flut.
gold.
gull.

pp

sempre con Pedale

Ein - sam ein Kna - be dort sitzt am Ba - ches - rand,
Quiet on a stone _____ in deep - est shad - ow lost,
Sit - ter på ste - - nen i skug - gans bre - da famn

träu - me-risch, bleich, ei - ne Gei - ge in der Hand,
Sits there a boy as pall-id as a ghost,
svart - lockig gos - se så bleknad som en hamm,
und and och

lieb lich er - tö - net sein Spiel.
mov - eth his bow o'er the strings.
tre - fvar med strå - ke på sträng.

Mit der Nix-ie's Neckens Gold-har - fe plötzlich nun er scheint,
Neckens gold harp a mer-ry dance doth play,
gull - har - pa spe-lar opp en dans

dort in den Flu - ten, und spielt mit ihm ver - eint
Harpers fast foll - ow, till com-eth on his way,
gi - gan går ef - ter och mis-tar all sin sans
The för

Neck mit dem sil - ber - nen Bart.
Elf - king grey beard ed and old.
elf - kung med sil fver i skägg.

M.S.

f *Ped.* *f* *Ped.* *3* *mp*

** pesante*

Lento assai
pesante

War ich's dochselbst, der dort im Geist ge-weiht,
My boy was but — the spir-it of a dream;
Gos - sen var blott min e - gen fan - ta - si

Neck-lein der Bach, der vor - ü - ber dort ge-eilt
Nix - ie the tor - rent - of a mountain stream
ne - cken var for - sen, som bru - sa - de för-bi

und schäu-mend die Wang' mir benetzt.
That sprinck led its foam on my face.
och stänk-te sitt skum på min kind.





